celled in sports and lessons too. He formed a little military company which, upon one occasion, when marched to general training was extended an invitation by Major-General Elliot and the young captain led his troop into the ranks to be reviewed with the veterans of the Revolution.

William Payne was a fine elocutionist, which gift his son John Howard inherited. Literary taste cropped out also, and he published boy poems and sketches in "The Fly," a paper edited by Samuel Woodworth. He had also developed a strong passion for the stage, and at the age of thirteen, his parents sent him to New York to take a position as a clerk, thinking that this occupation would crush his theatrical ambition. While there he secretly edited a little dramatic paper called the "Thespian Mirror." He was then but about fourteen years old, but the articles in the "Mirror" were so ably written that they attracted much attention and the "Evening Post" announced that it would reprint one of them. Whereupon Payne feared his family would discover what he was doing. Accordingly, he called on the editor of the "Post," William Coleman, who was more than surprised to find that the author of the article, which had attracted him as one of great merit, was but a mere boy. Dr. Francis, in his "Old New York," says of him at this period: "A more engaging youth could not be imagined; he won all hearts by the beauty of his person, his captivating address, the premature richness of his mind, and his chaste and flowing utterance." These charms so won the heart of Mr. Coleman, who saw indications of great promise in the lad, that he interested himself in raising a fund, to which a Mr. Seaman, another warm admirer, contributed liberally, with the object of sending him to Union College, Schenectady, New York. He was taken there by Charles Brockden Brown, the novelist. He was the editor of the college paper called "The Pastime," which became very popular with the students, and he was the mainstay in college theatricals. His career there was suddenly closed by the death of his mother and pecuniary losses of his father.

His desire to go on the stage still dominated him, and to him the stage presented the quickest means by which he could assist his family. With the sanction of his father, on February 24, 1809, before he was seventeen years old, John Howard Payne made his first appearance in public at the Park Theater, New York. He took the role of young Norval in Holmes' "Douglas," and achieved wonderful success. Payne's charming personality and spontaneity made the event an immense success. When he appeared as Hamlet on March 14, the house held fourteen hundred dollars. He played with similar success in Boston and Baltimore, where his benefit seats sold as high as fifty dollars. While he was playing in his home town, Boston, his father died.

He soon sailed for England, to try his fortune on the English stage. He left New York in January, 1813, while war was pending between the United States and England, and when the ship arrived at Liverpool, Payne was jailed for a fortnight before he was allowed to proceed to London. He secured an engagement at Drury Lane Theater through Benjamin West, President of the Royal Academy, when but twenty years of age. He scored a success as Young Norval, and later played Romeo with James W. Wallack as the prince. While at Birmingham, a theatrical manager named Elliston played a rather amusing trick on Payne. Elliston's company was to appear in "Richard III," and he was anxious to have Payne play the title role, but he declined. Elliston persuaded Payne to take charge of the rehearsal for a day, as he was very busy. He rehearsed the company very diligently and long, but Elliston failed to show up. After the young actor dismissed the rehearsal and went out into the street, he found the city placarded with announcements of the performance, stating that Richard would be played by "the celebrated American Roscius, Mr. Howard Payne." One can imagine the young American's surprise, but, of course, there was nothing left for him to do but to submit and become the amused victim of his manager's clever ruse.

In all, Payne's career as an actor in England lasted but five years out of the nineteen which elapsed before he returned to America. His last appearances were as Young Norval and Hamlet at Birmingham in 1818. He now seemed to have lost to some extent that attractiveness and charm which made him the juvenile prodigy that he was.

Payne had formed a large circle of friends both on and off the stage during his theatrical career. Among his friends were many actors and actresses of note and a number of literary people. He had the pleasure of possessing the friendship of Coleridge, Shelley, Lamb and Washington Irving while in London. In fact, Washington Irving was a most intimate friend of Payne's and they had an arrangement whereby they exchanged lodgings in London and Paris as the circumstances required. Payne would remove to the Paris rooms when Irving came to London and vice versa. When Payne gave up the stage his dramatic impulse led him to become a playwright, and his first work for the stage was an adaption entitled "The Maid and the Magpie," for which he received one hundred and fifty pounds from the Convent Garden management. His next adaption, "Accusation," was produced at Drury Lane, James W. Wallack playing the leading role. Payne staged his "Brutus" himself, designing the scenery, properties and costumes. It was produced by Edmund Kean at Drury Lane, on December 3, 1818, and ran seventy-six nights in all. Payne had intended to take the role as Titus himself, but the management thought that an actor should not appear in his own play, and he did not appear.

Although Payne took care to give credit to several authors for suggestions which he had utilized in his tragedy of "Brutus," still he was accused of plagiarism. Washington Irving promptly came to his defense, and showed the public the ridiculousness of the accusation.

Payne then made an attempt at management which resulted rather disastrously. He was by no means a business man and his brief career as a manager sent him to the debtor's jail. It was his good fortune while in jail to receive a couple of plays from Paris. In one of these, "Therese, the Orphan of Geneva," he discovered such great opportunities that he had made an adaption of it in less than three days and sent it to Drury Lane. It was rushed on the stage and Payne attended some of the rehearsals and the first night in disguise. He was enabled to pay his debts and get out of jail because of its great success. He was sent to Paris by the rival Convent Garden management to watch for theatrical successes and make rapid adaptions of them. In October, 1822, he wrote to Henry Rowley Bishop, who was composing the music for Convent Garden pieces that he would make three adaptions, "Ali Pacha," "The Two Galley Slaves" and "Clari," for two hundred and fifty pounds. Payne's financial condition was at a rather low ebb at this time, when Charles Kemble, manager of Convent Garden Theater, bought a quantity of his writings, among them "Clari, the Maid of Milan." It was at Kemble's request that Payne altered this play into an opera and introduced into it the words of "Home, Sweet Home." "Clari" is really more than an adaption and Payne could not have derived more than the plot from the original. In turning it into a play, Payne wrote original dialogue and verses. Clari, the heroine elopes with a duke, but is led to return to her parents by hearing a company of strolling players sing one of her native songs, which in Payne's version is "Home, Sweet Home."

The poem as originally written contained two stanzas, a third and fourth, which have since been dropped, and the original is neither as simple nor affecting as it became when Payne incorporated it in "Clari."

This lyric became what it is by elimination and not by elaboration. The original form of the poem lacked the familiar refrain and while it contains many of the essentials of the poem, does not make as direct and strong an appeal as the more simplified form. Its plaintive melody and tender pathos will always adorn with affectionate regard the memory of its author. "Home, Sweet Home" became famous in a night, and it is said that one hundred thousand copies of the song were sold in a single year and it brought the original publisher over $10,000 within two years from its publication. The following form of the poem is that with which all are familiar:

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like Home!
A charm from the sky seems to hallow us there.
Which, seek through the world, is ne'er met with elsewhere!

Home, Home! sweet, sweet Home!
There's no place like Home!
There's no place like Home!

An exile from Home, splendour dazzles in vain!
Oh, give me my lowly thatch'd cottage again!
The birds singing gaily that come at my call—
Give me them!—and the peace of mind dearer than all!

Home, Home! sweet, sweet Home!
There's no place like Home!
There's no place like Home!

There is quite a difference of opinion concerning the composer and origin of the melody. Parke, in his "Musical Memoirs," says that the air is from a German opera, while other authorities agree in calling it a Sicilian air adapted by Sir Henry Rowley Bishop. There are numerous fabrications concerning its authorship, but Charles Mackay, the distinguished English poet and journalist, in writing "The London Telegraph" with a view of putting an end to such controversies stated that in one of the many conversations which he had had with the gifted musician, Sir Henry Rowley Bishop, he was favored with the whole story. Sir Henry told the English poet that while he was completing the "Melodies of Various Nations" he found that he had no Sicilian melody worthy of reproduction and he, therefore, invented one, which is the now well-known melody of "Home, Sweet Home."

Payne continued his residence in London until 1832, when his ill-success led him to return to the United States, and nine years later received the appointment of American Consul at Tunis. In 1845 Payne returned to the United States. While he was in Washington, during the close of his last visit to this country, he witnessed the most soul-stirring scene of his whole career. It was in December, 1850, while Jenny Lind was making her triumphant tour through the United States. She gave one of her concerts in the great national hall at Washington and Payne occupied a front seat. Her audience had been entranced by the rendition of her lovely melodies, when she suddenly turned to where Payne was seated and sang "Home, Sweet Home" with such feeling a pathos that the audience was moved with excitement and enthusiasm. Payne was thrilled with rapture at this unexpected compliment. Again in 1851 he returned to Tunis as American Consul. His following words show that he experienced a mingling of unusual pleasure and sorrow: "How often have I been in the heart of Paris, Berlin, London, or some other city and have heard persons singing or hand-organs playing "Sweet Home," without having a shilling to buy myself the next meal or a place to lay my head! The world has literally sung my song until every heart is familiar with its melody, yet I have been a wanderer from my boyhood. My country has turned me ruthlessly from office and in my old age I have to submit to humiliation for bread." He died at Tunis, Africa, on the 10th day of April, 1852, without a relative or friend at his bedside. He was buried in St. George's Cemetery, overlooking the Bay of Tunis, and a suitable monument was erected to his memory.

William H. C. Hosmer has so well expressed the remarkable antithesis between his fame and his fate in the following lines:

Unhappy Payne!—no pleasure grounds were thine,
With rustic seats o'ershadowed by the vine;
No children grouped around thy chair in glee,
Like blossoms clinging to the parent tree;
No wife to cheer thy mission upon earth,
And share thine hours of sorrow and of mirth.
Or greet thy coming with love's purest kiss.
Joy that survives the wreck of Eden's bliss
Hands of the stranger, ring the mournful knell—
Homeless the bard who sang of home so well!

His restlessness did not seem to end after his death. In 1883, W. W. Corcoran, the noted philanthropist of Washington, who, when a boy had seen Payne act, had his remains transferred from Tunis to Washington. When the body reached Washington it was placed in the Corcoran Art Gallery, and the burial took place in Oak Hill Cemetery on June 10, 1883. The President of the United States, his cabinet and military escort formed part of the cortege, while thousands of voices and instruments rendered his immortal lyric.